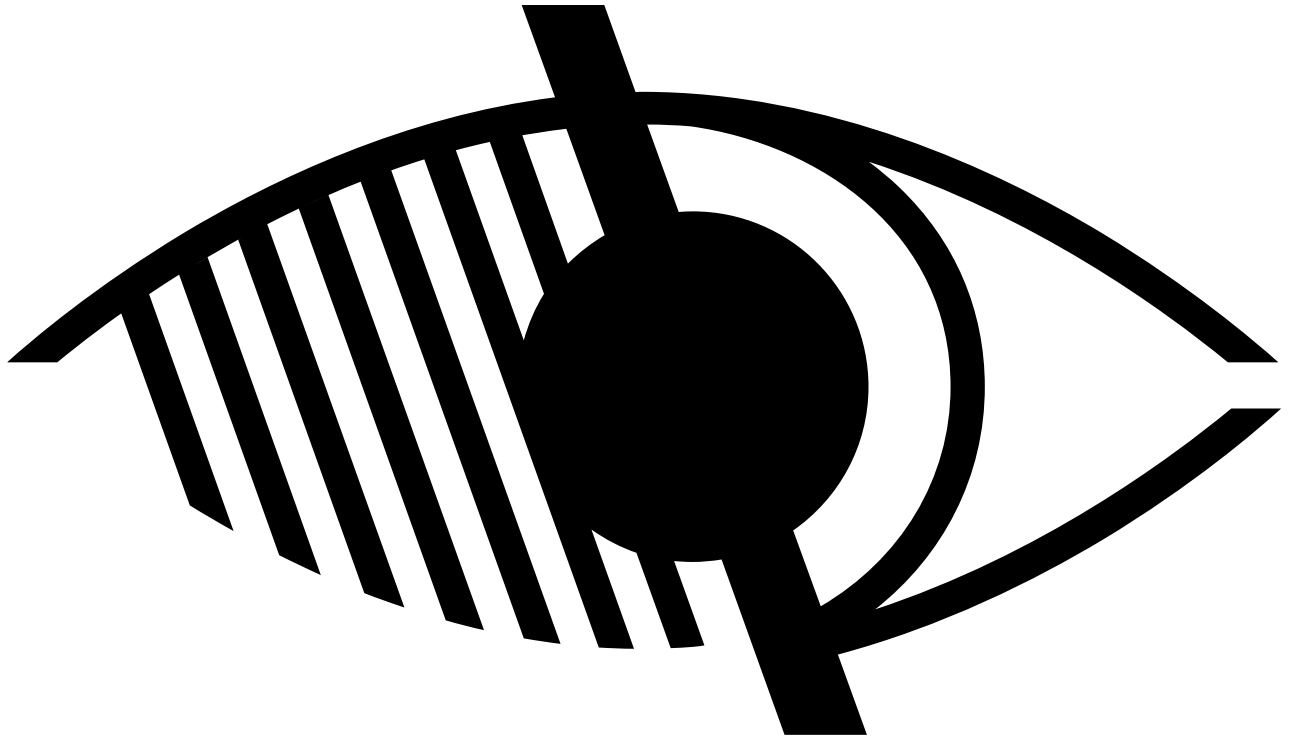


# **Large print book**



**Use Hearing  
Protection:  
the early years  
of Factory  
Records**

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# Accessible features

There is step free access to the Use Hearing Protection exhibition. It is on the first floor of the main museum building, the New Warehouse. There are steps and a lift to the first floor.

All film with spoken word has subtitles.

There is one tactile element in the gallery, a sandpaper wall. Visitors can experience the materiality of one of the objects, an album cover made using sandpaper.

The exhibition features a gig room which has low light levels and loud music playing. Ear defenders are available for visitors who may need them. Please ask at the exhibition reception desk.

There is a mixing desk and a synthesiser on gallery that visitors need their own wired headphones to use. Headphones are available for visitors who do not have wired headphones. Please ask at the exhibition reception desk.

A small amount of seating is available at various points in the *Use Hearing Protection* exhibition.

# Gallery layout

The gallery is all on one level on the first floor of the New Warehouse. There is one entrance and exit which is accessed from the Experiment Gallery.

The gallery is a large rectangular space in a historic Railway Warehouse building. The displays are arranged along a clear one way route through the exhibition.

The exhibition is split into 7 sections. They are the Introduction, Factory's Partners, Factory's Influences, The Street, Experience Factory's Manchester, The Gig Room, and The Hacienda Must Be Built.

The displays combine historic objects, archive material, text panels and object labels. There are some hands on exhibits and audio visual content.

# Introduction

Independent record label Factory Records started in a two-bedroom flat at 86 Palatine Road, Didsbury. Between 1978 and 1982, Factory used its visual and recorded output to communicate ideas about culture. It became known across the world for doing things differently.

This exhibition shines a light on the formative years of Factory Records. The idealists, designers and musicians at the heart of Factory were driven by passion, not money. They used innovation in the fields of music, technology and design to create something iconic. They found a new way to send Manchester out to the rest of the world.

Factory Records grew out of a city that was run down, its traditional industries in decline. Manchester needed revolutionary change. Factory reclaimed the city's industrial past and spearheaded a new wave of creative industries.

**Alan Erasmus greets Michel Sordinia (right) and Luc Capelle (centre) of The Names and their manager Michèle Mauguit (left) from the window of his Palatine Road flat in Didsbury 1980**

Image: courtesy of The Names, photographer unknown

## **Ultimate Discovery, 2020**

Film

3 minutes 50 seconds

This newly commissioned work is a playful exploration of Manchester's urban environment in the early years of Factory Records. The film is inspired by psychogeography, the study of how places make us feel and behave. Using archive film, the artist presents a disjointed journey through Manchester's decaying city centre and thriving suburbs.

Owen D Davey

Film, colour, sound

Music 'Electricity' by Orchestral Manoeuvres in the Dark

Courtesy of the artist, North West Film Archive at  
Manchester Metropolitan University, Warner Music  
and Orchestral Manoeuvres in the Dark

# The five factory partners

Factory couldn't have been Factory without the five people at its heart.

A TV presenter with music promoter ambitions.  
A jobbing actor with a side-line in band management.

An art school student with a passion for 20th century design.

A maverick producer with a love of electronic gadgets.

A DJ with legendary 'golden ears' who recognised talent when he heard it.

Together they created a record label unlike any other.

They did it because they wanted to do it.

They invented reasons later.



## **Peter Saville, Tony Wilson and Alan Erasmus outside The Factory, Hulme**

1978

Image: Kevin Cummins

Tony Wilson co-founded Factory Records with Alan Erasmus. He was born in Salford and went to Cambridge University. At university he became interested in radical student politics. Wilson started his career as a regional news reporter for Granada TV. Here he hosted a ground-breaking late-night music programme, *So It Goes*.

Alan Erasmus co-founded Factory Records with Tony Wilson. Born in Manchester, Erasmus started his career as an actor in television plays for ITV and the BBC. He met Tony Wilson at Granada TV. At the time, he managed local band Fast Breeder, who became Durutti Column.

Peter Saville was the Art Director for Factory Records. Manchester is his home city. In 1978, Saville produced FAC 1, Factory's first poster, while studying design at Manchester Polytechnic. At Factory, he introduced an

innovative visual language that signified a new way of being in a former industrial city.

## **Martin Hannett**

1978

Image: Kevin Cummins

Martin Hannett was a music producer. Manchester born and bred, he started his career as a producer with Rabid Records. Hannett worked closely with Joy Division and Durutti Column at Factory Records. He used innovative digital and electronic technology to create a unique sound for the label.

## **Rob Gretton**

1978

Image: Kevin Cummins

Rob Gretton was the manager of Joy Division and New Order. He came from Manchester and started in the music business as a band promoter and DJ. He brought several bands to Factory Records, including X-O-Dus and Section 25. Gretton became instrumental in developing creative

spaces like the Hacienda and Dry Bar,  
repurposing existing industrial architecture in the  
city.

# Factory's influences

Factory Records had many influences on its development.

The revolutionary movements known as The Situationist International and Punk directly influenced some of the people involved in Factory.

Manchester's traditional industries influenced the way the label operated. The mechanics of production inspired the Factory Catalogue.

The geography of the city and its suburbs inspired Factory's visual agenda. The industrial landscape combined with 20th century design informed Factory's pop culture output.

New technology and the city's emerging creative industries presented opportunities for Factory to do something different.

Come with us as we explore these influences further and meet the people who started Factory.

## **Factory and...**

### **The situationist international and punk**

Factory Records was off grid and outside the mainstream. Factory Partners Tony Wilson and Rob Gretton took inspiration from The Situationist International and the Punk rock movement.

The Situationist International was a radical political and philosophical movement. It urged youth rebellion against the commercialisation of modern society. It shared its message through pamphlets distributed among university students. Punk took up the Situationist message of rebellion against society.

In 1976, punk band the Sex Pistols played two shows at Manchester's Lesser Free Trade Hall. The gigs had a big impact in Manchester, inspiring local Punk record labels New Hormones and Rabid Records. Punk nights at venues such as The Electric Circus emerged around the city. Tony Wilson and Alan Erasmus started a club night called The Factory.

***Le Retour de la Colonne Durutti*, by André Bertrand**

1966

The Situationists were subversive. Factory Records sought to be subversive. Tony Wilson became interested in the Situationists at Cambridge University in the late 1960s. André Bertrand's pamphlet is a key document that helped to spark the student protests of the time.

Lent by Liverpool John Moores University  
Loan no. L2021-40

**Flyer advertising for a singer for Durutti Column**

about 1979

Tony Wilson produced this advert because Durutti Column needed a new singer. The advert follows Situationist principles in hijacking André Bertrand's cartoon to change its message. But was it subversive? After all, they found somebody for the job.

Lent by Oliver Wilson and Isabel Wilson  
Science Museum Group Object no.  
YL2008.55/BOXED/12/1/171

***Internationale Situationniste 11***

1967

You didn't need to go to university to be a Situationist. Rob Gretton came to the Situationists through Punk. It suited his desire to subvert the everyday. Among his papers is issue 11 of the *Internationale Situationniste*. Young radicals took inspiration from the Situationist theory collected together in this publication.

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert  
Loan no. L2019-683/Box 25/1

***Leaving the 20th Century* by Christopher Gray**

1974

Even radicals need standards. For Tony Wilson and Rob Gretton, *Leaving the 20th Century* was

an influential text. It was the first major Situationist work published in English. Jamie Reid's Suburban Press printed it and Reid's illustrations were later used by the Sex Pistols on their record sleeves.

Lent by Jon Savage  
Loan no. L2021-60

***Mémoires* by Asger Jorn and Guy Debord**  
1959

Would you buy a book with a sandpaper cover that damages the other books around it? Working with Situationist theorist Guy Debord, Danish artist Asger Jorn created a book that left destruction in its wake. Tony Wilson took inspiration from the book for the sleeve to FACT 14 *The Return of the Durutti Column*.

Lent by Liverpool John Moores University  
Loan no. L2021-41



***Ten Days That Shook The University* by  
Mustapha Khayati, translated by Christopher  
Gray**

1966

Cheap and easy to produce, pamphlets were the medium of choice for radical students. *Ten Days That Shook The University* was an ignition text for British student rebellion. A translation of Mustapha Khayati's *On Student Poverty*, it examined the potential of youth revolution. Factory Records carried its message forwards.

Lent by Jon Savage

Loan no. L2021-61

***The Totality For Kids* by Raoul Vaneigem,  
translated by Christopher Gray and Philippe  
Vissac**

1966

Everyone involved in Factory had a desire not to conform. The Situationists gave them the tools to do this. *The Totality for Kids* is a work by leading Situationist theorist Raoul Vaneigem. This

pamphlet was the first translation to be widely shared on British university campuses. It called for youth rebellion against society's control over everyday life.

Lent by Jon Savage  
Loan no. L2021-62

## **Letter from Paul Sieveking to Tony Wilson**

1980

Journalist Paul Sieveking was at university at the same time as Tony Wilson. He shared Wilson's radical beliefs and interest in the Situationist International. In this letter to Wilson, Sieveking refers to Isidore Ducasse, an early influence on the Situationists. A Certain Ratio later used Ducasse's name in their song Do the Du(casse).

Lent by Oliver Wilson and Isabel Wilson  
Loan no. YL2008.55/BOXED/19/3/14

***Away With The Murder Of The Body* by The  
Wicked Messengers and Jamie Reid**

1974

If Factory was a leap off from Punk, then Punk was a leap off from the Situationists. Punk hijacked art and music for radical purposes. British artist Jamie Reid and the Wicked Messengers collective produced a pamphlet of Situationist style comics. It foreshadowed Reid's later design work with the Sex Pistols.

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55/BOXED/19/3/41

**Ticket stub for Sex Pistols, Lesser Free Trade  
Hall designed by Howard Devoto**

4 June 1976

Everyone claims to have been at the first Sex Pistols gig at Manchester's Lesser Free Trade Hall. Howard Devoto and Pete Shelley of the band Buzzcocks organised the event. Bernard Sumner and Peter Hook, future members of Joy Division,

were definitely there. The show inspired Hook to buy a bass guitar the next day.

Lent by Julie Matthews

Loan no. L2021-51

**Poster for Sex Pistols and Slaughter & The Dogs, Lesser Free Trade Hall**

20 July 1976

Most people who said they were at the first Sex Pistols gig were probably at the second. The two gigs inspired a new generation to make music. Local glam-punk rockers Slaughter & The Dogs co-headlined the second gig. They were part of a growing scene with Buzzcocks and The Nosebleeds.

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan no. L2019-683/POSTERS/4

Punk already existed in Manchester but the Sex Pistols gigs encouraged more people to get

involved. Buzzcocks, Slaughter & The Dogs and The Nosebleeds were influential local punk bands. Wythenshawe Forum and The Electric Circus in Collyhurst were important venues. Joy Division played their first gig at The Electric Circus, supporting Buzzcocks. Future music icons like Johnny Marr from The Smiths attended The Slaughter & The Dogs gig at Wythenshawe Forum in 1978.

**1. Handbill for a Buzzcocks gig, The Electric Circus designed by Richard Boon**

1977

Science Museum Group. Object no. 2019-261/1/1/1

**2. 'Powercut at the Electric Circus' review by Jon Savage in Sounds**

1977

Science Museum Group. Object no. 2019-261/1/8/1

**3. Photograph of Slaughter & The Dogs performance, Wythenshawe Forum**

1978

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/Box 4/1

**4. Handwritten review of Slaughter & The Dogs  
at Wythenshawe Forum by Rob Gretton**

1978

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/Box 4/2

**Poster for The Nosebleeds single 'Ain't Bin to  
No Music School'**

1977

Singer Eddie Garrity's violent demeanour at the second Sex Pistols gig earned him the name Ed Banger. Sex Pistols singer Johnny Rotten came up with the nickname. The rest of Ed's band Wild Ram became the Nosebleeds. The guitarist Vini Reilly went on to form Durutti Column.

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/POSTERS/3

## **Factory and... Manchester's landscape**

Factory Records was Manchester and Manchester was Factory Records. The landscape of the city deeply influenced the people at the heart of Factory. In the 1970s, that landscape was going through significant change.

The cityscape ranged from engineering works and defunct warehouses to modern social housing. The Russell Club nightclub was part of the Hulme Crescents housing development in Manchester. Former industrial buildings in the city centre provided rehearsal spaces and live venues.

It wasn't fashionable to live in the city. Developers hadn't yet converted warehouses into loft apartments. The suburbs were where the real action took place. Factory Records started in a two-bedroom flat in the south Manchester suburb of Didsbury. Peter Saville's daily commute as a student took him through the suburbs to the city. This journey informed Factory's visual agenda. Manchester in 1978 was a mix of industrial and modern architecture. Brutal concrete housing

stood alongside grand Victorian buildings. The contrast between the old and the new influenced how Factory presented itself. A key inspiration for Peter Saville was the recently opened Royal Exchange Theatre. This seven sided steel structure landed in the former Cotton Exchange in 1976. The wider cityscape was core to Charles Salem's film *No City Fun*, part of FAC 9 The Factory Flick.

## **Poster for a Joy Division gig at The Factory designed by Jon Savage**

1979

The lyrics to the Joy Division song 'Interzone' inspired the design of this poster. The designer captured south Manchester's suburban sprawl through an image taken from a book of 1930s architectural photographs. The poster for Joy Division's performance at The Factory in July 1979 was fly posted across Manchester.

Science Museum Group. Object no. 2019-261/1/1/5



## **Album of photographs showing architectural structures**

about 1975

Buildings change according to need. At the curved corner of Whitworth Street West and Albion Street there used to be a yacht showroom. Before that, it was the site of a dye finishing works. Later it became The Hacienda, a nightclub that changed the face of Manchester forever.

Science Museum Group. Object no. YA2008.59

## **Factory and... Industry**

Factory reclaimed Manchester's industrial past while capitalising on a new wave of creative industries. The partners drew on traditional industries to deliver the label's vision. Factory worked with local printers, engravers and paper manufacturers on posters, badges and record sleeves.

New businesses emerged to deliver venue booking, equipment hire and flyposting services. Independent record labels started up, including Rabid Records. Tony Wilson was curious about how these new businesses operated.

Manchester's graphic design industry emerged alongside the new independent record labels. The city's broadcasting industry became the mechanism for musicians to be seen and heard more widely. The focus of this was Granada TV, where Tony Wilson worked.

**Poster for a Joy Division gig at Band on the Wall printed by Harry Gilmour Printers, Stockport**  
1978

Local business Harry Gilmour Printers produced a Joy Division poster for Rob Gretton. They printed 200 copies. Rob Gretton arranged the information about band, venue and date into a straightforward but striking layout.

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/POSTERS/1

Factory used local businesses wherever possible. Rob Gretton wrote down his dealings with Harry Gilmour Printers of Stockport in one of his notebooks. The firm produced an important early Joy Division poster. Gretton also kept contact details of businesses he worked with. John Roberts & Sons, Salford, manufactured the sleeves for FAC 6. Tony Wilson kept a sample of the sandpaper used for the sleeve to FAC 14. Naylor's was a long-established abrasives manufacturer in Stockport.

**1. Entry by Rob Gretton in his notebook  
relating to the Joy Division Band on the Wall  
poster**

1978

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/Box 1/1

**2. Entry by Rob Gretton in his address book with contact details for John Roberts & Sons, Salford**

about 1979

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan no. L2019-683/Box 1/2

**3. Sample of Naylor's Genuine Glass Paper produced by Naylor's of Woodley**

about 1979

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55/BOXED/6/6/13

## **Map of Manchester music venues**

By the time Punk hit the city, Manchester already had an established live music culture. This map shows the locations of the music venues of the time. Perhaps there are names that you recognise. Perhaps there are places that you attended. Quite likely the venues aren't there anymore, although some have survived.

## **Poster for The Factory at The Russell Club 1978**

The Factory nights held in Hulme were new on the music scene. The venue was originally a social club for bus service staff. It had many names, depending on who was experiencing it. For some it was the PSV, for others The Caribbean Club. For Factory it was the Russell Club.

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/POSTERS/5

As happens today, bands played music venues around the city centre and out in the suburbs. Nightclubs, suburban pubs, former cinemas and music halls provided emerging punk and new wave bands with performance spaces. Small businesses hired out rehearsal rooms, PA systems and equipment to bands. This was the environment in which Factory Records established itself. Factory's first venture was its live night at the Russell Club in Hulme.

- 1. Handbill for gigs at The Electric Circus in September and October**  
1977  
Science Museum Group. Object no. 2019-261/1/1/2
- 2. Flyer for the first night of The Factory**  
1978  
Lent by Oliver Wilson and Isabel Wilson  
Loan no. YL2008.55/BOXED/7/2
- 3. Photograph of Tony Wilson on stage at The Factory by Daniel Meadows**  
1979  
Courtesy of Daniel Meadows
- 4. Invoice for venue hire for a Joy Division performance at The Factory**  
1979  
Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert  
Loan no. L2019-683/Box 6/3
- 5. Flyer for a Joy Division gig, The Mayflower Club**  
1979

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/Box 6/1

- 6. Selection of invoices relating to equipment hire by Peak Sound & Lighting, Musicians' Hire Service and Barratts of Manchester, and rehearsal space rental by T J Davidson about 1979**

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan nos. L2019-683/Box 6/2, L2019-683/Box  
4/5, L2019-683/Box 7/1

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55/BOXED/13/1/42

- 7. Letter from Vini Faal of Music Force about a Slaughter & The Dogs gig, The Oaks, Chorlton, plus a ticket for the gig 1979**

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/Box 4/6, L2019-683/Box  
4/3

**8. Ticket for The Drones and Generation X at Houldsworth Hall, Manchester, promoted by T J Davidson**

1979

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan no. L2019-683/Box 4/4

**9. Photograph of Ian Curtis and Bernard Sumner of Joy Division on stage at the New Osbourne Club by Daniel Meadows**

1980

Courtesy of Daniel Meadows

Live events required promotion. The musicians' collective Music Force offered a flyposting service as well as venue booking and equipment hire. Tosh Ryan, Bruce Mitchell and Victor Brox ran Music Force. Tony Wilson started hanging around with them around 1971. The flyposting service put up posters for most of the live gigs in Manchester. It was the first flyposting business outside London.

**1. Poster for a Durutti Column gig, Lesser Free Trade Hall designed by Jon Savage**



1979

Science Museum Group. Object no. 2018-22/7

**2. Poster for a Joy Division / A Certain Ratio /  
Section 25 gig, The New Osborne Club  
designed by Jon Savage**

1980

Science Museum Group. Object no. 2019-  
261/1/1/9

**3. Poster for an A Certain Ratio / Durutti  
Column / Blurt gig, Rafters designed by Jon  
Savage**

1980

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/POSTERS/7

**‘Spiral Scratch’ EP, sleeve designed by  
Buzzcocks and Richard Boon**

1977

Factory Records wasn't the first independent label in Manchester. Buzzcocks had their own label, New Hormones. They were the first English punk

group to set up an independent record label. The 'Spiral Scratch' EP was their first release. The band borrowed £500 from friends and family to pay for the recording and pressing.

Lent by Jon Savage  
Loan no. L2021-63

Manchester Punk label Rabid Records predated Factory by one year. Tosh Ryan and Martin Hannett used money from the Music Force flyposting business to set the label up. The first release on Rabid Records was the Slaughter & The Dogs single 'Cranked Up Really High'. The Panik were managed by Rob Gretton. Gretton released their single 'It Won't Sell!' on his Rainy City Records label, which Rabid Records distributed.

**1. 'Cranked Up Really High' single, sleeve designed by Slaughter & The Dogs**

1977

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan no. L2019-683/CRATE 1/7

**2. 'It Won't Sell!' single, sleeve designed by  
The Panik and Steve McGarry**

1977

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/CRATE 1/8

**3. Letter from Rabid Records confirming the  
distribution deal for The Panik's single**

1977

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/Box 4/7

**Poster for John Cooper Clarke signing to  
Rabid Records**

1977

The Bard of Salford, John Cooper Clarke, released his *Innocents* EP on Rabid Records. This poster promotes his signing to the label. The EP was the first time Cooper Clarke worked with Martin Hannett. Its unsettling sound is an example of Hannett's trademark 'disorder in the treble range.'

Science Museum Group. Object no. YA2003.110/1

**Poster for 'Orgasm Addict' designed by  
Malcolm Garrett and Linder  
1977**

'Orgasm Addict' was the first single released by Buzzcocks after Howard Devoto left the band. Designer Malcolm Garrett and artist Linder designed the record sleeve. It uses a radical feminist image by Linder against Garrett's clean typographic design. Garrett and Linder studied at Manchester Polytechnic with Peter Saville.

Lent by The Malcolm Garrett Collection at  
Manchester Metropolitan University  
Loan no. L2021-64

Graphic design as a creative industry in Manchester emerged in parallel with the independent music scene. Manchester Polytechnic produced three of the key designers of the era. Linder studied illustration at the Polytechnic from

1974-1977. Peter Saville and Malcolm Garrett were graphic design students there from 1975-1978. All three students collaborated and swapped ideas. Linder and Garrett worked together on the sleeve design for the Buzzcocks single 'Orgasm Addict'. Garrett's designs for Buzzcocks influenced Saville's early work for Factory.

**1. 'Orgasm Addict' single and mechanical artworks for the sleeve design by Malcolm Garrett and Linder**

1977

Lent by The Malcolm Garrett Collection at Manchester Metropolitan University

Loan no. L2021-42, L2021-43, L2021-44

**2. Photographic print of Malcolm Garrett at his degree show**

1978

Lent by The Malcolm Garrett Collection at Manchester Metropolitan University

Loan no. L2021-47

**3. Photographic print of Malcolm Garrett and Peter Saville at their graduation ceremony**

1978

Lent by The Malcolm Garrett Collection at  
Manchester Metropolitan University  
Loan no. L2021-48

**Poster for *Another Music in a Different Kitchen*  
designed by Malcolm Garrett  
1978**

Malcolm Garrett started designing for Buzzcocks while he was a student at Manchester Polytechnic. His designs for *Another Music in a Different Kitchen* featured in his degree show. Garrett's use of diagonal stripes and metallic colours inspired the work of his friend Peter Saville. As students, Saville would drive Garrett back to his Wilmslow Road digs. They would sit outside in the car to chat about what they were working on.

Lent by The Malcolm Garrett Collection at  
Manchester Metropolitan University  
Loan no. L2021-45

**Product carrier bag designed by Malcolm  
Garrett  
1978**

The first copies of *Another Music in a Different Kitchen* came in a Product carrier bag. The bold use of colour in its layout of an orange square on a silver ground inspired Peter Saville. Designer Malcolm Garrett used this bag throughout 1978. Eventually it became too worn out to use any more.

Lent by The Malcolm Garrett Collection at  
Manchester Metropolitan University  
Loan no. L2021-46

### **Letter G from the Granada TV sign** about 1957

Manchester's broadcasting industry became the mechanism for musicians to be seen and heard more widely. Television and radio beamed bands into homes across the country. Granada TV had regular viewing figures of around 8 million people across the north west. The broadcaster's building on Quay Street glowed with letters almost two metres high.

Science Museum Group. Object no. 2014-3005

**Sex Pistols introduced by Tony Wilson on *So It Goes*, 1976**

1 minute

Tony Wilson liked to push boundaries. While working at Granada TV, he hosted the daring music and culture show, *So It Goes*. Through it, Wilson brought new music to a young audience. He gave the Sex Pistols their first appearance on British television. They performed 'Anarchy in the UK'.

Film, colour, sound  
ITV Archive

Tony Wilson's work at Granada TV allowed him to engage with the Manchester music scene directly. *So It Goes* was a ground-breaking late night show that brought new music to Granada and two other ITV regions. It ran for two series in 1976 and 1977. Ian Curtis of Joy Division approached Wilson about Joy Division appearing on the show. Rob



Gretton also wrote to Wilson and the Granada production team about the band. Granada cancelled the third series, thanks to a controversial performance by Iggy Pop in Series 2.

**1. Schedule of performers for the proposed third series of *So It Goes***

about 1977

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55/BOXED/14/3/9

**2. Letter from Tony Wilson to Rob Gretton about Joy Division**

1978

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan no. L2019-683/Box 6/4

**3. Letter from Duncan Crow, Granada TV producer, to Rob Gretton about the return of *So It Goes***

1978

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan no. L2019-683/Box 6/5

'What's On' was a music segment at the end of the Granada Reports news bulletin. After *So It Goes* ended, Rob Gretton carried on writing to Wilson. Wilson mentioned Joy Division during the segment. This encouraged the band to release their EP *An Ideal For Living*. Joy Division eventually appeared on 'What's On' in August 1978. It was their first appearance on television.

**1. Letter from Granada TV to Rob Gretton about Joy Division's appearance on 'What's On'**

1978

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan no. L2019-683/Box 6/6

**2. Granada TV contract issued to Ian Curtis**

1978

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan no. L2019-683/Box 6/7

**3. Letter from Rob Gretton to Tony Wilson  
thanking him for his support of Joy Division  
on 'What's On'**

about 1978

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55/BOXED/13/1/35

Yellow was the colour of the paper used at Granada TV for copy scripts. Lots of early promotional material for Factory Records made by Tony Wilson appears on this yellow paper. Is this a coincidence? It's more likely to be Tony exercising his subversive principles.

**1. Factory Records Communication advertising  
FAC 5**

1979

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55/BOXED/13/1/3

**2. Factory Records flyer advertising upcoming  
record releases**

1979

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55/BOXED/13/1/6

## **Factory and... Technology**

Factory was at the forefront of using innovative electronic and digital music technologies. Martin Hannett used state of the art sound recording equipment to deliver the Factory sound. He built soundscapes in the studio using delay lines, time modulators and synthesisers.

Bands on the label also experimented with innovative electronic instruments. Joy Division, and later New Order, invested in synthesisers, syndrums and guitar effects. They used these to enhance their raw live sound.

Hannett wanted to develop the Factory sound further with a Fairlight Computer Musical Instrument. Factory chose a different future, beyond technology and the studio, by building the Hacienda nightclub.

**Letter from Syntauri Corp to Rob Gretton**  
about 1980

Always at the forefront of new technology, around 1980 New Order almost bought an alphaSyntauri synthesiser. This worked with an Apple II computer. Marketed as the first affordable digital synthesiser, it competed with the Fairlight and Synclavier systems. Perhaps the requirement to promote the equipment put them off sealing the deal.

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert  
Loan no. L2019-683/Box 8/1

**Document outlining Joy Division's live gear set up, with illustrations**  
about 1979

Technology wasn't just important in the studio. Live performance increasingly relied on electronic and digital equipment. As their sound developed, Joy Division used an array of equipment in live shows. This document lays out Joy Division's live set up, which includes amplifiers, microphones and effects.

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/Box 6/8

**Fairlight Computer Musical Instrument  
demonstrated by Kieran Prendiville on  
*Tomorrow's World*, 1980**

4 minutes 23 seconds

Martin Hannett had a vision to develop Factory Records in the direction of innovative sound recording. He thought a Fairlight CMI would help him build on his experiments in how to change sound. The other Factory partners saw a different direction for Factory. Instead of investing in a Fairlight, they invested in a club.

Film, colour, sound

BBC Archive

**Vox Phantom Mark VI Special electric guitar  
played by Ian Curtis of Joy Division**

1967

Ian Curtis's pentagonal guitar is a piece of music history. A British-made guitar with built-in effects, Curtis used it from September 1979. The push-button effects were pioneering when the guitar was made. A decade later, they helped re-shape Joy Division's sound. Curtis's emergence as a guitar player also freed Bernard Sumner up to experiment with synthesisers.

Loan no. L2021-68

## **Factory and... Its catalogue**

Factory Records sent Manchester out to the rest of the world. Tony Wilson saw Factory as a cottage industry producing quality goods to enlighten the world. What every manufacturer needs for its goods is a catalogue.

The Factory Catalogue was a unique variation on standard stock management. Factory gave numbers to a variety of products, to show that anything could represent what Factory was about. Tony Wilson and Peter Saville devised the cataloguing system while discussing the design of

FAC 1. Albums received a FACT number, later joined by video releases. Singles and everything else had FAC numbers.

**Factory Records Newsletter: A Production Line from the Perspective of A Factory Sample**  
1979

From the beginning, Factory gave a catalogue number to each of its outputs. It was a way of demonstrating the mechanics of production. The first Factory Records newsletter describes the label's output as a production line. It lists the first ten items in the Factory Catalogue, showing current and future releases.

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan no. L2019-683/Box 5/1

**FCL (Factory Records Division) Game Plan sticker**  
1981



In 1981, Factory issued its Game Plan sticker. This presented the record label as a division within a larger company, Factory Communications Limited (FCL). The focus was on recorded releases and not the full catalogue. It showed that Factory was becoming more than a record label.

Lent by Oliver Wilson and Isabel Wilson  
Loan no. YL2008.55/BOXED/1/12

# The street

## FAC 1-50

The first fifty items in the Factory Catalogue chart the early development of Factory Records. Peter Saville's FAC 1 poster marked Factory's origins on the live music scene.

FAC 2 was the moment Factory became a record label. A Factory Sample set the tone for future releases. Independence united with new music and high-concept design across the record releases from FAC 2 to FACT 50.

Not everything in FAC 1-50 was a poster or a record. In between the record releases are art concepts, events, stationery and films.

Look out for expanded stories for six of the fifty catalogued artefacts in this part of the exhibition.

**FAC 1 poster for The Factory designed by Peter Saville**

1978

Peter Saville's FAC 1 poster set the template for the Factory aesthetic. Bold and colourful, its typographic design moved Factory forward from its Punk origins. Collage, montage and DIY were out. Modernity, industry and high-tech were in. Saville created something elegant and European but also industrial and of the city.

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert  
Loan no. L2019-683/POSTERS/2

**FAC 2 *A Factory Sample*, sleeve designed by Peter Saville, with promotional version, including miniaturised artwork and a numbered, handwritten sleeve**  
1978-1979

The packaging for FAC 2 maintained Peter Saville's visual style. The EP propelled Factory out of Manchester and into the national music consciousness. The industrial design incorporated metallic silver paper and heat-sealed polythene. Its manufacture kept the DIY spirit of Punk. Factory

staff folded and sealed the sleeves by hand. Inside were five stickers. Four were unique designs provided by the bands on the EP. The fifth was a Use Hearing Protection sticker.

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan nos. L2019-683/CRATE 1/2, L2019-683/CRATE 1/3

**FAC 3 poster for The Factory designed by Peter Saville**

1978

Factory gave Peter Saville the freedom to make what he wanted. His second poster for The Factory night was a shift in style. Saville dropped the industrial design aspects of FAC 1 and FAC 2. He used typographic design alone to promote a Factory night that featured Joy Division, Cabaret Voltaire and The Tiller Boys.

Lent by Mat Bancroft

Loan no. L2021-19

**FAC 4 poster for The Factory designed by Peter Saville**

1978

Peter Saville's third poster for The Factory combined the imagery of FAC 1 with the typographic design of FAC 3. Factory only produced a single run of this poster. They were all posted across the city according to the Factory newsletter of September 1979.

Lent by Peter Saville

Loan no. L2021-65

**FAC 5 A Certain Ratio 'All Night Party', sleeve designed by Peter Saville**

1979

Factory liked to play with its audience. Peter Saville's sleeve design didn't feature any images of A Certain Ratio. Instead, it used a repeat image of comedian Lenny Bruce and four film stills of actor Anthony Perkins. The aim was to create an air of mystery around the band.

Lent by Oliver Wilson and Isabel Wilson  
Loan no. YL2008.55.29/2

**FAC 6 Orchestral Manoeuvres in the Dark  
'Electricity', sleeve designed by Peter Saville  
1979**

Printing technology is at the heart of the sleeve design for FAC 6. John Roberts & Sons of Salford used a process called thermographic printing to make Peter Saville's design masterpiece real. The printers melted powder-coated black ink to create textured, graphic representations of the song's musical notations on black card.

Lent by Oliver Wilson and Isabel Wilson  
Loan no. YL2008.55.25/1

**Used examples of FAC 7 stationery, designed  
by Peter Saville  
1979**

Peter Saville returned to thermographic printing for the first set of Factory Records stationery. Each

part of the stationery set had slightly different complementary designs. The headed paper featured grey thermographic printing on thin onion skin paper. The compliments slip mirrored the design of the headed paper on grey paper stock. The grey textured envelopes brought the 'workman' identity across from FAC 2 and included the FAC 7 catalogue number. Each item on display was used by Tony Wilson.

**1. FAC 7 Envelope with "Peter (Darling)" typed on the front**

**2. FAC 7 Compliments slip with a handwritten memo about FAC 11**

**3. FAC 7 Headed paper with Factory Catalogue entries for FACT 30 to FACT 55**

Lent by Oliver Wilson and Isabel Wilson

Loan nos. YL2008.55/BOXED/13/1/61,

YL2008.55/BOXED/6/2/5,

YL2008.55/BOXED/13/1/66

## **FAC 8 The Factory Egg Timer designed by Linder**

1979

Fine art had its place in the Factory Catalogue. Feminist artist Linder designed a 'menstrual abacus' known as The Factory Egg Timer. Tony Wilson gave it a catalogue number. It was a four-bar abacus with seven beads to each row. The design never got beyond the drawing or prototype stage.

Facsimile: courtesy of Linder

## **FAC 9 The Factory Flick, typescript article 'No City Fun' by Liz Naylor**

1979

Films were part of the Factory Catalogue, too. Liz Naylor wrote an article for the Manchester fanzine *City Fun*. Titled 'No City Fun', it became the fourth film shown at the FAC 9 event The Factory Flick. It used the first four tracks from *Unknown Pleasures* as its soundtrack.



Science Museum Group. Object no. 2019-261/5/3/1/1

**FAC 9 The Factory Flick *No City Fun*, directed by Charles Salem, script by Liz Naylor, 1979**  
13 minutes

The Factory Flick was a film event held at the Scala Theatre, London in September 1979. Four films were screened, featuring Joy Division, A Certain Ratio and Ludus. A planned showing in Manchester at The Factory night never happened. Here you can watch the fourth film, *No City Fun*.

Film, colour, sound  
Warner Music UK

**FACT 10 Joy Division *Unknown Pleasures*, sleeve designed by Peter Saville**  
1979

Joy Division's iconic debut album confirmed them as Factory's most acclaimed band. It was the first album released on Factory Records. Martin

Hannett's production wrapped the band's performance in a truly modern sound. The band thought that he had diluted the raw power of their live performances.

Science Museum Group. Object no. 2019-261/1/4/2

**FACT 10+4 poster designed by Peter Saville**  
1979

Peter Saville designed the FACT 10+4 posters. Factory issued them as a set of two in a tube, printed in silver on black and black on silver. The posters advertised FACT 10 plus four further releases, FAC 5, FAC 6, FAC 11 and FAC 12. The design featured the *Unknown Pleasures* waveform image.

Lent by Simon Mason  
Loan no. L2021-50

**FAC 11 X-O-Dus 'English Black Boys', sleeve design by Peter Saville**

1980

FAC 11 brought a slice of British reggae to Factory. Rob Gretton saw Moss Side band X-O-Dus play at The Factory club. Inspired by their progressive sound, he suggested that Factory Records should release some of their tracks. Tony Wilson brought legendary dub producer Dennis Bovell on board for the 12-inch single 'English Black Boys'.

Lent by Mat Bancroft

Loan no. L2021-20

**FAC 12 The Distractions 'Time Goes By So Slow', sleeve design by Peter Saville**

1979

Factory Records did not tie bands down to contracts. This allowed them to also record with major labels if they wished to. Factory club night regulars The Distractions are one of those bands. By the time FAC 12 was released, they had signed a record deal with Island Records.

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55.25/2

**FAC 13 Joy Division 'Transmission', 7-inch and 12-inch singles, sleeves designed by Peter Saville**

1979-1980

Joy Division never released album tracks as singles. They reclaimed FAC 13 from the recording session for their 1978 unreleased album. Peter Saville's sleeve design for the 7-inch single presented an image of deep space. It provided a visual connection with the scientific sleeve for *Unknown Pleasures*.

Science Museum Group. Object nos. 2019-261/1/4/3-4

**FACT 14 Durutti Column *The Return of the Durutti Column*, sleeve designed by Dave Rowbotham and Peter Saville**

1979

Durutti Column was Tony Wilson's canvas for exploring the Situationists. The band name and album title are taken from an André Bertrand cartoon. The FACT 14 sleeve was inspired by the cover to Asger Jorn and Guy Debord's *Mémoires*. The exterior abrasively disguised a musical work of ambient delicacy.

Lent by Mat Bancroft  
Loan no. L2021-21

**FAC 15 Zoo Meets Factory Halfway poster  
designed by Anthony H Wilson, after Peter  
Saville  
1979**

Factory Records had its equivalent label in Liverpool. Run by Bill Drummond and Dave Balfe, Zoo Records was a friendly rival. Tony Wilson fancied putting on a festival midway between Manchester and Liverpool. Poorly attended, The Leigh Open Air Pop Festival brought the labels, if not the fans, together.

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2021-38

**FACT 16 A Certain Ratio *The Graveyard and  
the Ballroom*, sleeve designed by Peter Saville  
1979**

FACT 16 was originally released on cassette only. Side A brought together demo recordings of A Certain Ratio in the Graveyard Studios. Side B featured live tracks from The Electric Ballroom, London. The cassette came in a coloured PVC pouch that resembled a clutch bag, a playful reference to the B-side title.

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/CRATE 1/4

**FAC 17 Crawling Chaos 'Sex Machine', sleeve  
designed by Jon Savage  
1980**

FAC 17 highlighted the difficulties in running an independent label with limited cashflow. The embossed sleeve was expensive to manufacture. Even though the first pressing sold out, Factory couldn't afford to print the sleeves for a second pressing. They had to wait for money to come in from the first issue.

Lent by Mat Bancroft  
Loan no. L2021-22

**FAC 18 Section 25 'Girls Don't Count', 7-inch and 12-inch singles**  
1980

Rob Gretton and Ian Curtis produced FAC 18. Joy Division had played a charity gig in Blackpool with Section 25. Gretton's subsequent support brought the band to Factory. Ben Kelly and Peter Saville designed the sleeve for the 7-inch single. Its mathematical graphic design contrasts with the band-designed 12-inch sleeve.

**1. FAC 18 Section 25 ‘Girls Don’t Count’, 7-inch, sleeve designed by Ben Kelly and Peter Saville**

Lent by Mat Bancroft

Loan no. L2021-23

**2. FAC 18 Section 25 – Girls Don’t Count, 12-inch, sleeve designed by Section 25 and Martyn Atkins**

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55.21/2

**FAC 19 John Dowie ‘It’s Hard to be an Egg’  
1981**

Factory could be playfully irreverent. Why else would the label release the work of a stand-up comedian? John Dowie’s songs on FAC 2 and FAC 19 represent the varied nature of Factory. The tracks are often dismissed as just comedy songs, but that ignores their satirical bite.

Lent by Mat Bancroft

Loan no. L2021-24



**FAC 20 Script for *Too Young To Know, Too Wild To Care* by Liz Naylor**

1981

Factory's film making ambitions didn't end with *The Factory Flick*. Tony Wilson told Liz Naylor she should write a film script. So she did. The plot involved *A Certain Ratio* and *The Distractions* kidnapping Ian Curtis. The film never got made, but Jon Savage made sure Wilson paid Naylor £200 for the idea.

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55/BOXED/16/5/45

**FAC 21 Fractured Music logo lapel badges designed by Martyn Atkins and manufactured by Johnsons Engravers and Sign Makers, Leeds**

1981

Factory liked to give things away. Working with Peter Saville, Martyn Atkins proposed the logo for Joy Division's publishing company Fractured Music. It was inspired by the f-shaped hole in a

hollow body electric guitar. Factory used the logo on a limited edition badge sent out to industry contacts, Factory associates and friends.

**1. FAC 21 Fractured Music logo lapel badge in black enamel, edition of 200**

Lent by Mat Norman

Loan no. L2020-38

**2. FAC 21 Fractured Music logo lapel badge in maroon enamel, edition of 400**

Lent by Howard Wakefield

Loan no. L2021-67

**FAC 22 A Certain Ratio 'Flight', sleeve designed by Peter Saville and Martyn Atkins, photography by Daniel Meadows, art by Ann Quigley**

1980

Factory encouraged freedom, including the freedom to change your mind. A Certain Ratio could not decide which track on FAC 22 was the A side. The first pressing of the single had 'Flight' as the A side, described on the label as the B side.

The second pressing swapped 'Flight' for 'Blown Away'.

Lent by Oliver Wilson and Isabel Wilson  
Loan no. YL2008.55.21/3

**FAC 23 Joy Division 'Love Will Tear Us Apart', sleeve designed by Peter Saville and Ben Kelly 1980**

FAC 23 is the sound of Joy Division approaching mainstream acceptance. It is a poignant, monumental achievement. Songwriter Ian Curtis was living with epilepsy and depression. The song is now a modern classic and for some the greatest song Factory ever released.

Science Museum Group. Object no. 2019-261/1/4/5

**FACT 24 *A Factory Quartet*, sleeve designed by Anthony H Wilson and Stephen Horsfall 1981**

FACT 24 followed in the footsteps of FAC 2 *A Factory Sample*, but on steroids. Beefed up to album length, this various artists release showcased four artists. Only Durutti Column made the jump from FAC 2 to FACT 24. The rest were brand new artists, a showcase of emerging talent from beyond Manchester's city limits.

Lent by Oliver Wilson and Isabel Wilson  
Loan no. YL2008.55.29/1

**FACT 25 Joy Division *Closer*, sleeve designed by Peter Saville**  
1980

The recording process for FACT 25 was a new experience for Joy Division. They recorded away from home in Pink Floyd's Britannia Row Studios. The use of new technology was the same but different thanks to the band's increased technical confidence. The result was a more mature, emotionally frank album.

Science Museum Group. Object no. 2019-261/1/4/7

**FAC 26 Durutti in Paris poster designed by  
Stephen Horsfall and Alan Erasmus**

1980

Four Factory acts were scheduled to play the Bataclan in Paris. Organisers cancelled the show, but not before a few copies of the poster were printed. Designed by Stephen Horsfall from a concept by Alan Erasmus, FAC 26 is elegantly minimal.

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/POSTERS/6

**FAC 27 Crawling Chaos 'Sex Machine'  
alternative sleeve design by Peter Saville and  
Rob Gretton**

FAC 17 already had problems enough with its expensive embossed sleeve. Then FAC 27 came along to undermine its confidence. For unknown reasons, Rob Gretton and Peter Saville planned an alternative sleeve for the Crawling Chaos single. The document on display here, found in

Tony Wilson's archive, is an intriguing clue to its possible design.

Peter Saville's intention was to use an image from a collection of sadomasochistic and erotic illustrations called *La Baronne Steel*.

**1. Possible design for FAC 27, an alternative sleeve design for FAC 17 by Peter Saville and Rob Gretton**

about 1980

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55/BOXED/5/6/11

**2. *La Baronne Steel* by Jim**

1977

Lent by Mat Bancroft

Loan no. L2021-25

**FAC 28 Joy Division 'Komakino', designed by Peter Saville**

1980

Travel broadens the mind. Joy Division's gig at the Kant Kino in Berlin in January 1980 inspired the

track 'Komakino'. It featured on FAC 28, a three track double-sided flexi-disc given away in record stores. All three titles were unreleased tracks from the *Closer* recording sessions.

Science Museum Group. Object no. 2019-261/1/4/8

**FAC 29 The Names 'Night Shift', sleeve designed by Ian Wright and Peter Saville**  
1981

Travel brings new friendships. Joy Division played arts venue Plan K in Brussels in 1980. At the gig, local band The Names gave a copy of their recently released single to Rob Gretton. Gretton invited the band to record with Martin Hannett at Strawberry Studios, Stockport. The result was FAC 29.

Lent by Oliver Wilson and Isabel Wilson  
Loan no. YL2008.55.28/1

**FACT 30 The Sex Pistols *The Heyday*, sleeve designed by Peter Saville**

1980

Not exactly a Factory Christmas gift, more a Factory gift in time for Christmas. Factory released a compilation of music writer Judy Vermorel's interviews with the Sex Pistols as FACT 30. The gold cassette was housed in a black 'rubber' vinyl pouch, a reference to Punk's bondage inspired fashions.

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan no. L2019-683/CRATE 1/5

**FAC 31 Minny Pops 'Dolphin's Spurt', sleeve designed by Martyn Atkins**

1981

Dutch new wavers Minny Pops were named after an early drum machine. Supporting Joy Division at their Netherlands gigs led to the recording of FAC 31. It was the first of many releases for the band



on Factory Records. The appropriated 'Phillips' logo on the sleeve led to legal trouble for Factory.

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55.25/3

**FAC 32 Crispy Ambulance 'Unsightly and Serene', sleeve designed by Martyn Atkins and Crispy Ambulance**

1981

Crispy Ambulance formed after the second Sex Pistols gig at the Lesser Free Trade Hall in 1976. FAC 32 was their second release, but their first for Factory. A year earlier, vocalist Alan Hemspall stood in for lead singer Ian Curtis at Joy Division's Derby Hall gig in Bury.

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55.21/4

**FAC 33 New Order 'Ceremony', sleeve designed by Peter Saville**

1981

FAC 33 is a bridge between Joy Division becoming New Order. The band changed its name after the death of Ian Curtis. Their first single was a reworking of an unreleased Joy Division song. It features Bernard Sumner's vocal debut. A re-recorded 12-inch version added new member Gillian Gilbert on guitar.

Lent by Oliver Wilson and Isabel Wilson  
Loan no. YL2008.55.25/4

**FAC 34 ESG 'You're No Good', sleeve designed by Stephen Horsfall**  
1981

Tony Wilson wanted Factory Records to be a jumping off point for emerging bands. ESG's only release on Factory is an example of this. After FAC 34 came out, the New York band landed a bigger label deal in the US. Rap icons The Notorious B.I.G. and Public Enemy later sampled ESG's beats.

Lent by Mat Bancroft

Loan no. L2021-26

**FACT 35 A Certain Ratio *To Each....*, sleeve designed by Peter Christopherson, art by Ann Quigley**  
1981

A Certain Ratio's debut studio album was a leap forward in sound. Between FACT 16 and FACT 35, the band had honed their post-punk/funk crossover groove. They recorded the album in New York and finished ahead of schedule. The band persuaded Tony Wilson to give the remaining studio time to ESG to record FAC 34.

Lent by Mat Bancroft  
Loan no. L2021-27

**FAC 36 Advertising campaign for the US release of *Closer*, unknown designer, after Peter Saville**  
1981

When style is your substance, even an advertising campaign deserves a catalogue number. Tony Wilson allocated FAC 36 to the publicity campaign for the US release of *Closer*. Factory placed minimalist adverts in *Rolling Stone* and *Billboard* under the album's Factory US catalogue number.

Lent by Mat Bancroft  
Loan no. L2021-28

**FACT 37 Joy Division “*Here are the young men*”, directed by Malcolm Whitehead, case designed by Anthony H Wilson, after Peter Saville**  
1982

Joy Division live were different to Joy Division in the studio. FACT 37 brought together live gig footage and TV performances by the band. It cemented Joy Division's reputation as a dynamic and powerful live force. The video became the second release on Factory's new video production unit, Ikon.

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/CRATE 1/6

***Tribeca* short film from FACT 38 A Certain  
Ratio *Below The Canal*, directed by Michael H  
Shamberg, 1981**

11 minutes 52 seconds

FACT 38 doesn't exist. Intended to do for A  
Certain Ratio what FACT 37 did for Joy Division,  
Factory cancelled this video compilation. Michael  
H Shamberg filmed A Certain Ratio jamming in a  
New York loft for the project. The footage became  
the short film *Tribeca*, displayed here.

Film, colour, sound

Mute Records and A Certain Ratio

**FAC 39 Tunnelvision 'Watching The  
Hydroplanes', sleeve designed by Martyn  
Atkins**

1981

Tunnelvision joined the Factory family thanks to fellow Blackpool band Section 25. A support slot with their mentors at a hometown gig impressed Rob Gretton and Tony Wilson. They invited Tunnelvision to record a single for Factory. FAC 39 would be their only recorded release.

Lent by Oliver Wilson and Isabel Wilson  
Loan no. YL2008.55.25/5

**FACT 40 Joy Division *Still*, sleeve designed by Peter Saville under the Grafica Industria name 1981**

A memorial to lost potential, FACT 40 gathered up rarities, unreleased tracks and live performances by Joy Division. For the first pressings of the album, Peter Saville designed a hessian cover with a white ribbon tied along the spine. The cover held the record in its sleeve of recycled card stock.

Science Museum Group. Object no. 2019-261/1/4/9

**FAC 41 Stockholm Monsters 'Fairy Tales',  
sleeve designed by Mark Farrow**

1982

Stockholm Monsters introduced an early indie band sound to the Factory mix. They were part of the Manchester Musicians Collective. Rob Gretton and Peter Hook saw them live at Rafters nightclub. They invited the band to record for Factory. FAC 41 was the first of many releases on the label.

Lent by Mat Bancroft

Loan no. L2021-29

**FACT 42 A Certain Ratio *The Double 12"*,  
sleeve designed by Peter Christopherson**

1982

As with Rabid Records and Rough Trade, Factory Records occasionally distributed releases for other independent labels. FACT 42 was an overseas release for Italy's Base records. It combined two previously released singles by A Certain Ratio into one double 12-inch.

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55.21/5

**FAC 43 Royal Family & The Poor 'Art Dream Dominion', sleeve designed by Mike Keane and Trevor Johnson**

1981

With a semi-rap, spoken word track as its A side, FAC 43 played to Factory's willingness to take risks. Vocalist Mike Keane's style was to rap Situationist passages over synth noise. The track became an early Hacienda classic.

Lent by Oliver Wilson and Isabel Wilson

**FACT 44 Durutti Column *LC*, sleeve designed by Les Thompson**

1981

Tony Wilson listened to the demo for FACT 44 on Vini Reilly's early edition Walkman. He declared it to be an album. Reilly went into Graveyard Studios, Prestwich, with drummer Bruce Mitchell.



They reworked most of the demo tracks, using Reilly's original 4-track tape recording. It is the definition of lo-fi.

Lent by Oliver Wilson and Isabel Wilson  
Loan no. YL2008.55.21/7

**FACT 45 Section 25 *Always Now*, sleeve  
designed by Peter Saville under the Grafica  
Industria name  
1981**

The sleeve design for FACT 45 wasn't widely appreciated at the time of its release. Peter Saville worked from vocalist Larry Cassidy's brief. Cassidy wanted something psychedelic, oriental and European. Some critics called it overly elaborate, others found it beautiful. It remains identifiably Factory.

Lent by Oliver Wilson and Isabel Wilson  
Loan no. YL2008.55.21/8

## **FAC 46 *The Video Circus* poster**

1980

*The Video Circus* was the umbrella title for a film event. Part 1 featured work in progress by Section 25, A Certain Ratio, New Order and Cabaret Voltaire. Part 2 included excerpts from FACT 37. Part 3 showcased FACTUS 5 *Manchester to New York Direct - An American Compilation*.

Lent by Brian Nicholson

Loan no. L2021-59

## **Sticker advertising FACTUS 5, the US part of FAC 46 *The Video Circus***

1980

*The Video Circus* was an irregularly planned event where Factory showcased work in progress on video. There were three parts to the plan. Only one event happened in the UK at The Bluecoat, Liverpool. The third part was an American event titled *From Manchester to New York Direct*.

Lent by Mat Bancroft

Loan no. L2021-30

**Mechanical artwork for FAC 47 The Factory  
Anvil Logo designed by Peter Saville**

1981

Industrial imagery continued to inspire Peter Saville. He brought together symbols of industry in a new Factory logo, FAC 47. The configuration of callipers, cog and anvil represented the F, C and L of Factory Communications Limited. It first appeared as a logotype on FACT 45.

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/LOOSE/1

**FAC 48 Kevin Hewick 'Ophelia's Drinking  
Song', sleeve designed by Martyn Atkins**

1982

Singer-songwriter Kevin Hewick had mixed fortunes with Factory. His demo tape led to a recording session with the fledgling New Order

and Martin Hannett. The tracks weren't released but Hewick later returned to the studio for FAC 48. In between, Tony Wilson used live recordings of Hewick against his wishes on FACT 24.

Lent by Oliver Wilson and Isabel Wilson  
Loan no. YL2008.55.25/6

**FAC 49 Swamp Children *Little Voices* EP,  
sleeve designed by Ann Quigley and Graham  
1981**

Factory facilitated musical cross-pollination. Swamp Children shared band members and rehearsal space with A Certain Ratio. As heard on FAC 49, though, Swamp Children's jazz-funk was more avant-garde. Vocalist Ann Quigley provided the sleeve visuals, as she had for A Certain Ratio's first single and studio album.

Lent by Oliver Wilson and Isabel Wilson  
Loan no. YL2008.55.21/9

**FACT 50 New Order *Movement*, sleeve  
designed by Peter Saville**

1981

The first phase of Factory Records closed with a record that was both an end and a beginning. FACT 50 has *Movement* as its title and Italian Futurism as its design inspiration. It is the sound of a band in transition, moving forward from Joy Division into a future as New Order.

Science Museum Group. Object no. 2019-261/2/2/4

**Amplified Stories**

**Fac 8**

**The factory egg timer**

Artist Linder's conceptual work known as The Factory Egg Timer brings women into the Factory story. Women had limited opportunities in the music industry at the time Factory started.

This story highlights five key women involved with Factory at the start. They present a contrast to the five male partners. Their involvement poses a question about Factory's inclusivity. Was it deliberate, or was it coincidence?

Some of these women maintained a distance from the Factory family. Most are relatively unsung pioneers.

Linder is a British fine artist. Born in Liverpool, she studied graphic design at Manchester Polytechnic. Her radical feminist photomontage style developed in parallel with the Manchester Punk scene. She designed The Factory Egg Timer and her photomontages appeared in early flyers for Buzzcocks, The Factory and The Secret Public fanzine.

**1. Portrait photograph of Linder**

about 1982

Lent by Linder

Loan no. L2021-66

**2. Night Shifts to the Factory flyer designed by Linder**

1979

Science Museum Group. Object no. 2019-261/1/1/6

Lindsay Reade co-created the Factory concept with Tony Wilson. Born in Manchester, she met Wilson in 1976, the year of Punk. They married in 1977. Together they paid for the Factory Sampler. Reade ran Factory's Overseas Licensing Department and sang on Durutti Column's 'I Get Along Without You Very Well'.

**1. Portrait photographs of Lindsay Reade taken by Anthony H Wilson**

about 1978

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55/BOXED/5/8/23

**2. FAC 64 Durutti Column 'I Get Along Without You Very Well', sleeve designed by Mark Farrow featuring a photograph of Lindsay Reade**

1983

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55.25/10

Lesley Gilbert ran the Factory office. Born in Manchester, she met Rob Gretton in 1973 while working at Eagle Star Insurance Co. Her official job title at Factory was Production and Office Manager. She had a behind-the-scenes view of what made Factory tick. At the time, she didn't realise they were making history.

**1. Portrait photograph of Lesley Gilbert by Alison Surtees, 2018**

Facsimile: courtesy of Alison Surtees / Manchester Digital Music Archive Trust

**2. Factory Anvil Award given to Lesley Gilbert for her part in the success of FAC 73**

about 1983

Lent by Lesley Gilbert

Loan no. L2021-37

Gillian Gilbert is a guitarist, keyboard player and vocalist. Born in Manchester, her family moved to Macclesfield, where she met Stephen Morris. Gilbert's first live appearance was at Eric's in Liverpool. She stepped in to play guitar for Joy



Division. She became the fourth member of New Order in 1980.

**1. Promotional photograph of Gillian Gilbert**

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55/BOXED/8/13/5

**2. Draft letter from Rob Gretton to the Musicians' Union regarding Gillian Gilbert**

1982

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan no. L2019-683/Box 1/3

Ann Quigley is a singer and artist. Born in Manchester, she attended art school in Liverpool and Stockport. Quigley sang with Factory band The Swamp Children. She produced a fanzine of the same name. It featured content by Quigley, Gillian Gilbert and members of A Certain Ratio.

**1. Portrait photograph of Ann Quigley by Kevin Cummins**

about 1982

Lent by Ann Quigley

Loan no. L2021-54

## 2. Pages from *The Swamp Children* fanzine by Ann Quigley

about 1979

Lent by Ann Quigley

Loan no. L2021-55, L2021-56, L2021-57,  
L2021-58

### Fact 10

#### Unknown pleasures

Unknown Pleasures has science and technology running through it. Joy Division might not have known it, but the future had arrived.

Studio equipment used during recording included a pioneering digital delay unit wired into the mixing desk. Band members embraced trailblazing instruments. Bernard Sumner built his own synthesiser from a kit. Stephen Morris experimented with early synth drums.

The sleeve design revealed an interest in science. The wavy lines from a diagram of a pulsar, which is a type of star, sparked the idea for the album cover.

**AMS DMX 15-80S digital delay unit  
manufactured by AMS**

1979

The AMS DMX 15-80 was a pioneering digital delay unit, created by AMS in Burnley. The stereo version had two microprocessor controlled delay channels. This allowed input sounds to play back on a delay. Playback controls speeded up or slowed down the output sound. Its effects created the echoing sound of *Unknown Pleasures*.

Lent by AMS Neve Limited courtesy of Mark  
Crabtree OBE

Loan no. L2021-18

**Example of a Powertran Transcendent 2000  
synthesiser, similar to the one built by Bernard  
Sumner**

about 1979

The Powertran Transcendent 2000 made synthesisers affordable. Bernard Sumner of Joy Division saw it advertised in *Electronics Today* and sent off for the kit. He built it under his desk at

Manchester animation studio Cosgrove Hall. He used it during the recording of *Unknown Pleasures*.

Lent by Stephen Morris  
Loan no. L2021-53

**Synare 3 synth drum manufactured by Star Instruments Inc, a replacement for the one used on Unknown Pleasures about 1979**

Seeing Kraftwerk perform on *Tomorrow's World* made Stephen Morris want a synth drum. It wasn't until the release of the Synare 3 in 1978 that he could afford one. Its oscillators, noise generator and filter produced a range of futuristic drum sounds. Morris wore his first Synare 3 out and had to buy a replacement.

Lent by Stephen Morris  
Loan no. L2021-52

***Electronics Today International* Vol 7 No 7:  
Powertran Transcendent 2000 synthesiser  
instruction manual published by Argus  
Specialist Publications  
1978**

Synthesiser pioneer Tim Orr designed the Powertran Transcendent 2000. Powertran marketed it through *Electronics Today*. The July 1978 issue of the magazine included detailed instructions on construction and maintenance of the synthesiser. Billed as a new concept in DIY synthesisers, the instructions admitted that building one was complicated.

Lent by the Centre for Computing History  
Loan no. L2021-35

**Acetate pressing of *Unknown Pleasures* issued  
to Rob Gretton  
1979**

The first time Joy Division listened to *Unknown Pleasures* was on acetate disc. Tracks from the master tape were transferred to the acetate. The

band then assessed how it sounded. Acetates are aluminium discs coated with nitrocellulose lacquer. Only used for quality control, they do not need to have a long life.

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert  
Loan no. L2019-684

**Page 111 from the *Cambridge Encyclopaedia of Astronomy*, showing Fig 6.7: Successive pulses from the first pulsar discovered, CP1919, drawn by Harold D Craft Jr  
1978**

The cover image for *Unknown Pleasures* is iconic. Bernard Sumner found the image in a scientific encyclopaedia in Manchester Library. It depicts successive pulses from CP1919, the first pulsar discovered. Stephen Morris thought pulsars might be celestial rhythm machines and approved of using the image. A repeatedly bootlegged graphic was born.

## **Joy Division: Transmissions compilation, 2019**

3 minutes 8 seconds

In 2019, the three remaining members of Joy Division looked back on the recording of *Unknown Pleasures*. They talked about the recording process, Martin Hannett and the sleeve design. Watch and listen to a compilation of clips from filmed interviews with the band members.

Video, colour, sound

Warner Music UK

## **Play Me - Synth**

Synthesizers were a relatively new technology in the late 1970s. They allowed musicians to manipulate sound waves to mimic traditional musical instruments. Play with the keys and knobs to try and imitate the sounds other musical instruments make.

***Plug in your own headphones to play***

## **Fac 11**

### **English black boys**

From its Punk beginnings, Factory Records was committed to anti-racism. Many bands on the label performed at Rock Against Racism gigs across the city.

Progressive reggae band X-O-Dus wrote political songs about being Black and British. They performed at Rock Against Racism gigs in Manchester from 1977.

In 1978, X-O-Dus performed at the Northern Carnival Against the Nazis alongside Steel Pulse and Buzzcocks. Rock Against Racism and the Anti-Nazi League organised the event.

X-O-Dus recorded their single 'English Black Boys' for Factory the following year.

X-O-Dus brought radical Black politics to Factory. Their songs commented on rising tensions between Black communities and the right wing National Front. The band's first live performances included gigs for Rock Against Racism. Wilson



referred to their Moss Side credentials when he wrote to reggae producer Dennis Bovell. To promote 'English Black Boys', the band played the three-day Factory event at the Moonlight Club, London. Their lyrical bite contrasted with the other bands on the final night.

**1. Letter from Tony Wilson to Dennis Bovell**

1979

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55/BOXED/13/1/39

**2. Factory Records Shareholder's Analysis No. 3, Factory By Moonlight**

1980

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55/BOXED/11/3/4

***Temporary Hoarding* Northern Carnival issue  
published by Rock Against Racism**

1978

X-O-Dus performed at The Northern Carnival Against the Nazis in Moss Side. The Rock Against Racism and Anti-Nazi League joint event included

a procession through the city centre. Rock Against Racism's magazine *Temporary Hoarding* issued a poster for the event.

Lent by Manchester Metropolitan University  
Special Collections Museum  
Loan no. L2021-49

**Anti-Nazi League poster designed by David King**  
about 1978

The anti-racism movement within UK music started with Rock Against Racism in 1976. The Anti-Nazi League formed the following year. Both organisations fought against a rise in right wing and racist attacks in the UK. Rob Gretton kept posters that marked his involvement in anti-racism activism.

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert  
Loan no. L2019-683/POSTERS/8

The Northern Carnival Against the Nazis was a significant event in Manchester. Tony Wilson drafted an article that covered the procession of performers through Moss Side. At the time, X-O-Dus hadn't yet recorded with Factory Records. Another Factory band became involved with Rock Against Racism later the same year. Joy Division's manager Rob Gretton arranged for the band to play a Rock Against Racism benefit gig at Kelly's Club, Manchester.

**1. Draft article by Tony Wilson about Moss Side about 1978**

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55BOXED/13/1/14

**2. Contract and cover letter for a Joy Division performance on behalf of Rock Against Racism**

1978

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan no. L2019-683/Box 6/9, L2019-683/Box 6/10

## **Fac 25**

### **Closer**

*Closer* marked a different direction for the Joy Division sound. They began to take influence from their recent gigs in Europe. A key performance was at the Kant Kino in Berlin in January 1980.

Factory Records also developed its international outlook around the same time. It had its own overseas imprints, Factory Benelux in Europe and Factory US in America. Factory also shared its output with overseas labels, such as Sordide Sentimental in France.

### **Letter from Ian Curtis to Rob Gretton regarding the recording of *Closer***

1980

Joy Division were not happy with the way Martin Hannett made them sound in the studio. Ian Curtis wrote to Rob Gretton after the recording sessions for *Closer* had ended. The letter shows his volatile state of mind at the time.

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/CRATE 2/1

## **Images by Bernard Pierre Wolff in *Zoom* magazine**

1979

Joy Division's new-found European influences are reflected in *Closer's* sleeve design. Peter Saville proposed an art direction for the sleeve using photographs by Bernard Pierre Wolff. He presented the band with a selection of images featured in French magazine *Zoom*. The band chose an image of the Appiani Family tomb in Genoa.

Lent by Mat Bancroft

Loan no. L2021-31

Performing in towns and cities across Europe broadened Joy Division's musical direction. Perhaps the most influential experience of the band's European Tour was their performance at

Kant Kino, Berlin. German film-maker Herman Vaske took photographs of the gig. The band's response to the Berlin music scene is captured in their song 'Komakino'. Ian Curtis's lyrics speak of a challenge to the usual way of doing things.

**1. Photographs of Joy Division performing at Kant Kino, Berlin by Herman Vaske**

1980

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan no. L2019-683/CRATE 1/1

**2. Acetate pressing of 'Komakino' issued to Rob Gretton**

1979

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan no. L2021-39

**Joy Division *Licht und Blindheit* issued by Sordide Sentimental**

1980

Factory's international outlook included sometimes giving its best tracks away. Tony Wilson and Rob Gretton developed a friendship with Jean-Pierre Turmel of French label Sordide Sentimental. The label released records as art packages. For the *Licht und Blindheit* art package, Joy Division provided Turmel with two previously unreleased tracks, 'Atmosphere' and 'Dead Souls'.

Science Museum Group. Object no. 2019-261/1/5/9

**FAC 23 Joy Division 'Love Will Tear Us Apart',  
12-inch version, sleeve designed by Peter  
Saville**

1980

'Love Will Tear Us Apart' is arguably the greatest song Factory ever released. It is also the closest Joy Division got to crossover success. The single moved the band out of the independent music scene towards a more mainstream audience. Released a few weeks after the death of Ian Curtis, the song lyrics gained additional poignancy and weight. The sleeve design for the 12-inch

single continued the style set by *Closer*. It featured another Bernard Pierre Wolff image.

Science Museum Group. Object no. 2019-261/1/4/6

**Photograph of Bernard Sumner playing Ian Curtis's Vox Phantom VI Special guitar by Eugene Merinov**

1981

The Vox Phantom VI Special guitar in this photograph originally belonged to Ian Curtis. This version of the Phantom VI included battery powered effects buttons. Curtis played it on stage during Joy Division's 1980 European tour. It became an important part of the band's sound. Bernard Sumner went on to play it in early shows with New Order.

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan no. L2019-683/Box 27/15



## **‘Love Will Tear Us Apart’ promotional video, 1980**

3 minutes 30 seconds

The promotional video for ‘Love Will Tear Us Apart’ was filmed in Joy Division’s rehearsal space. It shows Bernard Sumner playing an ARP Omni 2 synthesiser and Ian Curtis on his Vox Phantom guitar.

Video, colour, sound

Warner Music UK

## **Play Me - Mixing Desk**

Mixing desks combine sounds from different audio inputs such as voices, acoustic and electronic instruments, and other recorded sounds. Joy Division’s ‘Love will Tear Us Apart’ was originally produced by Martin Hannett. Here you can mix together 8 input tracks to create your own version of the song.

***Plug in your own headphones to play***

## **Fact 35**

### **To each...**

Industrial imagery is a thread running through Factory's visual identity. A Certain Ratio's record sleeves and promotional posters often featured industrial photographs.

The band and their manager Tony Wilson were interested in the Trafford Park industrial estate. The engineering works of Metropolitan-Vickers at Trafford Park included an early radio station, known as 2ZY. A Certain Ratio included images of the radio station in the design of their records. Industrial imagery became a sub-theme of A Certain Ratio's visual identity. Their promotional posters often used industrial photographs. The poster for the band's gig at Utopia, Rotterdam, features a turbine generator in a power station. The poster for the US release of 'Do the Du(casse)' also uses industrial imagery. The setting of the photograph is possibly the inside of a nuclear facility.

### **1. A Certain Ratio / Durutti Column / The Names / Section 25 live at Utopia poster**

1980

Lent by Benedict Gretton, Laura Gretton and  
Lesley Gilbert

Loan no. L2019-683/POSTERS/9

**2. FACUS 4 A Certain Ratio 'Do the Du(Casse)'  
poster**

1981

Science Museum Group. Object no. 2019-  
261/2/1/2

Industrial imagery on A Certain Ratio's records was often hidden. The sleeves typically featured art by Ann Quigley. The inside of the gatefold sleeve for *To Each...* used an image of the 2ZY radio station. The station's transmission aerial, on top of the Metropolitan-Vickers water tower, became a motif of the disc labels. *To Each...*, 'Waterline' and 'Sextet' all use this image.

**1. FAC 52 A Certain Ratio 'Waterline', sleeve  
designed by Ben Kelly**

1981

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55.20/10

**2. FAC 55 A Certain Ratio 'Sextet', sleeve designed by Ben Kelly**

1981

Lent by Oliver Wilson and Isabel Wilson

Loan no. YL2008.55.28/2

**3. Photograph of the 2ZY Radio Station aerial at the engineering works of Metropolitan-Vickers Electrical Co Ltd**

about 1922

Donated by David Teasdale

Science Museum Group. Object no.

YA2000.33/3/5

**4. Photograph of the 2ZY Radio Station broadcasting room at the engineering works of Metropolitan-Vickers Electrical Co Ltd**

about 1922

Donated by David Teasdale

Science Museum Group. Object no.

YA2000.33/3/2

## **Fac 50 Movement**

By the release of *Movement* in 1981, Factory had a recognisable style. Peter Saville's art direction had built a new visual language for the label. Factory's design aesthetic took its audience on a journey through cultural heritage flecked with industrialism. The Factory Anvil logo was industry as art. Sleeve production was art as industry.

Saville responded strongly to 20th century European design history. The typography and design style of Italian Futurist artist Fortunato Depero influenced the sleeve design for *Movement*.

### **FACT 50 New Order *Movement* poster designed by Peter Saville 1981**

Peter Saville's interest in Italian graphics informed the design for *Movement*. Saville showed New Order an image of the cover of an Italian Futurist journal. The band members liked the design and

asked Saville to replicate it. Saville introduced subtle differences, including an F for Factory and an L indicating the Roman numeral for 50.

Donated by Gainwest Limited  
Science Museum Group. Object no.  
YA1999.16/1/1/2/13/3/1/1

The sleeve designs for 'Ceremony' fall within the new art direction that Peter Saville was taking. He drew on 20th century European design history to take the consumer on a visual journey. The sleeve for the 7-inch single resembled an inscription embossed on copper. The original 12-inch sleeve design represented a ceremonial banner. The blue strip on the revised 12-inch sleeve was an accident. It was an overlay on the artwork to show where the red torch should be printed.

**1. FAC 33 New Order 'Ceremony' repeat proof artwork for the 7-inch single designed by Peter Saville and Brett Wickens**

1981

Lent by Benedict Gretton, Laura Gretton and Lesley Gilbert

Loan no. L2019-683/PROOF/1

**2. FAC 33 New Order 'Ceremony' 12-inch single first issue, sleeve designed by Peter Saville and Brett Wickens**

1981

Lent by Mat Bancroft

Loan no. L2021-32

**3. FAC 33 New Order 'Ceremony' 12-inch single second issue, sleeve designed by Peter Saville and Brett Wickens**

1981

Lent by Mat Bancroft

Loan no. L2021-33

**FACT 45 Section 25 *Always Now*, sleeve designed by Peter Saville and Grafica Industria**  
1981

The sleeve for Section 25's *Always Now* is a mix of influences. Based on singer Larry Cassidy's instructions, Peter Saville created an envelope sleeve lined with a marbled print. The classical Bembo typeface on the front represented a

European influence. The red seal applied to the envelope flap suggested oriental design.

Lent by Mat Bancroft

Loan no. L2021-34

**FAC 53 New Order 'Procession' in red, orange and green colour variations, sleeve designed by New Order and Peter Saville**

1981

The sleeve for 'Procession' was printed in nine different colour variations, introducing the idea of a collectible set. Peter Saville continued to draw from Italian graphic design in his sleeve for New Order's second single. Italian Futurist designer Fortunato Depero's *Dynamo* inspired the design for the 'Procession' sleeve.

Lent by Oliver Wilson and Isabel Wilson

Loan nos. YL2008.55.25/7-9



**FACT 40 Joy Division *Still*, sleeve designed by Peter Saville under the Grafica Industria name 1981**

The simplicity of the cover for Joy Division compilation *Still* speaks of longevity. Saville's design represents a dignified conclusion. Its Copperplate typeface and the Fractured Music logo lend gravity. Saville credited the design to his Grafica Industria concept, which was a playful reference to Italian Futurist design.

Lent by Oliver Wilson and Isabel Wilson  
Loan no. YL2008.55.21/1

# Experience factory's Manchester

Explore the landscape of the places that Factory Records grew from. Manchester, Salford and surrounding areas feature in photographs curated by the British Culture Archive.

The images capture Manchester in the late 1970s and early 1980s. From a Moss Side record shop to the Northern Carnival Against Racism, the photographs reveal how music brings us together. Images of Hulme, Longsight and Ancoats give a sense of how we lived in the city. Crowdsourced photographs from the People's Archive show how people played here.

Featured photographers:

Adam T Burton

Chris Hunt

Luis Bustamante

Red Saunders

Thomas Blower

People's Archive submissions from:

David Kirk

Ian Haydn

Jacqui Pollock

Lee Heywood

Peter Young

# The gig room

## Experience the factory

Join a virtual live performance in our tribute to The Factory night at the Russell Club.

Live music is a unifying force around the world and Manchester continues to produce world class musicians and live experiences. Enjoy these live recordings of Factory artists from 1978-1982. Dance if you want to.

### Track list:

Joy Division	She's Lost Control
Blurt	My Mother was a Friend of an Enemy of the People
A Certain Ratio	Forced Laugh
The Names	Nightshift
Durutti Column	Sketch for Summer
Section 25	Dirty Disco
Crispy Ambulance	The Presence
Swamp Children	You've Got Me Beat
New Order	Temptation

# The Hacienda Must Be Built

Sire, I am from another country

WE ARE BORED in the city, there is no longer any Temple of the Sun. Between the legs of the women walking by, the dadaists imagined a monkey wrench and the surrealists a crystal cup. That's lost. We know how to read every promise in faces — the latest stage of morphology. The poetry of the billboards lasted twenty years. We are bored in the city, we really have to strain to still discover mysteries on the sidewalk billboards, the latest state of humor and poetry:

Showerbath of the Patriarchs

Meat Cutting Machines

Notre Dame Zoo

Sports Pharmacy

Martyrs Provisions

Translucent Concrete

Golden Touch Sawmill

Center for Functional Recuperation

Sainte Anne Ambulance

Café Fifth Avenue

Prolonged Volunteers Street  
Family Boarding House in the Garden  
Hotel of Strangers  
Wild Street

And the swimming pool on the Street of Little Girls.  
And the police station on Rendezvous Street. The  
medical-surgical clinic and the free placement  
center on the Quai des Orfèvres. The artificial  
flowers on Sun Street. The Castle Cellars Hotel,  
the Ocean Bar and the Coming and Going Café.  
The Hotel of the Epoch.

And the strange statue of Dr. Philippe Pinel,  
benefactor of the insane, in the last evenings of  
summer. Exploring Paris.

And you, forgotten, your memories ravaged by all  
the consternations of two hemispheres, stranded  
in the Red Cellars of Pali-Kao, without music and  
without geography, no longer setting out for the  
hacienda where the roots think of the child and  
where the wine is finished off with fables from an  
old almanac. That's all over. You'll never see the  
hacienda. It doesn't exist.

The hacienda must be built.

Ivan Chtcheglov

# Acknowledgements

*Use Hearing Protection: FAC 1-50 / 40* is an exhibition concept co-curated by Jon Savage and Mat Bancroft in partnership with Warner Music UK. The exhibition was first shown at Chelsea Space, London in autumn 2019.

The development of new content for *Use Hearing Protection: The early years of Factory Records* was carried out by the Science and Industry Museum with the support of Jon Savage and Mat Bancroft, and Stuart Wheeley at Warner Music UK.

The Science and Industry Museum offers special thanks to Peter Saville, Ben Kelly, Oliver Wilson, Isabel Wilson, Lesley Gilbert, Benedict Gretton, Laura Gretton, Rebecca Boulton, Andy Robinson, James Nice and Paul Wright, and to individuals and institutions who have loaned their collections. All objects attributed to Benedict Gretton, Laura Gretton and Lesley Gilbert are now on loan courtesy of the University of Manchester.

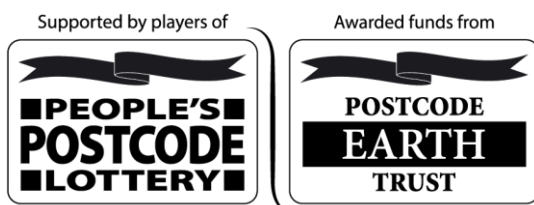
This exhibition has been made possible by the provision of insurance through the Government



Indemnity Scheme. The Science and Industry Museum would like to thank the Department for Culture, Media and Sport and Arts Council England for providing and arranging this indemnity.

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Exhibition Originators and Consultant Curators:  
Jon Savage and Mat Bancroft

Creative Direction: Ben Kelly

Exhibition Design: Modern Designers

Exhibition Construction: Exhib

Lighting Design: Image & Light